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Gomme

Children's Singing games

Vol 1 and Vol 2

bound in 1.

THE CENTRAL CHILDREN'S ROOM
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NOVELLO'S SCHOOL SONGS.

EDITED BY W. G. McNAUGHT.

BOOK 198.

REFERENCE

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CHILDREN'S SINGING GAMES

EDITED BY

ALICE B. GOMME AND CECIL J. SHARP.

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TWOPENCE EACH NUMBER.

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LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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LONDON :
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

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v.1

NOTE.

These singing games have been preserved by oral tradition over such a long period of time that they must contain something which is peculiarly attractive to children. Their value has not, perhaps, always been appreciated by adults, although of recent years many educationists have testified to the worth of the singing game as a factor in the education of the young. Under the guise of amusement, of a kind that children dearly love, these games bring into play many of those mental and physical activities which it is the especial function of education to develop. They stimulate the dramatic and mimetic faculties, feed the imagination, exercise the voice and limbs, teach discipline and restraint, and inculcate lessons in courtesy and good manners.

In the early stages of musical education they are especially helpful. Distinct utterance of the words is imperative—otherwise the singing game is simply meaningless—and clear enunciation is the basis of all good singing. Rhythm, too, can be most easily taught when, as in these singing games, tune is closely associated with physical movement. The unpretentious little melodies, moreover, are pure and wholesome and serve their purpose with a simple directness which is most convincing, while they are, of course, well adapted to the needs of immature voices.

The educational value of singing games will be greatly increased if children are made to sing them without accompaniment. This is, of course, the traditional method, and for æsthetic as well as educational considerations it is the better plan. For those, however, who for various reasons prefer an accompaniment, simple harmonized versions of the melodies are provided.

A. B. G.

C. J. S.

London Bridge.

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

$\text{♩} = 88.$

1. Lon - don Bridge is bro - ken down, Bro - ken down, bro - ken down,
Doh = F.
 { | s : l | s : f | m : f | s : - | r : m | f : - | r : m | f : - }
 $\text{♩} = 88.$

Lon - don Bridge is bro - ken down, My fair la - dy.
 { | s : l | s : f | m : f | s : - | r : - | m : - | r : - | d : - } ||

ALTERNATIVE ACCOMPANIMENT.

1. Lon - don Bridge is bro - ken down. Bro - ken down, bro - ken down,
 { | s : l | s : f | m : f | s : - | r : m | f : - | r : m | f : - }

Lon - don Bridge is bro - ken down, My fair la - dy.
 { | s : l | s : f | m : f | s : - | r : - | m : - | r : - | d : - } ||

1 LONDON BRIDGE is broken down,
Broken down, broken down,
London Bridge is broken down,
My fair lady.

2 Build it up with pins and needles,
Pins and needles, pins and needles,
Build it up with pins and needles,
My fair lady.

3 Pins and needles they will rust,
They will rust, they will rust,
Pins and needles they will rust,
My fair lady.

4 Build it up with penny loaves,
Penny loaves, penny loaves,
Build it up with penny loaves,
My fair lady.

5 Penny loaves will mould away,
Mould away, mould away,
Penny loaves will mould away,
My fair lady.

6 Build it up with gold and silver,
Gold and silver, gold and silver,
Build it up with gold and silver,
My fair lady.

7 Silver and gold they'll steal away,
Steal away, steal away,
Silver and gold they'll steal away,
My fair lady.

8 Build it up with iron and steel,
Iron and steel, iron and steel,
Build it up with iron and steel,
My fair lady.

9 Iron and steel will bend and bow,
Bend and bow, bend and bow,
Iron and steel will bend and bow,
My fair lady.

10 Build it up with wood and clay,
Wood and clay, wood and clay,
Build it up with wood and clay,
My fair lady.

11 Wood and clay will wash away,
Wash away, wash away,
Wood and clay will wash away,
My fair lady.

12 Here's a prisoner I have got,
I have got, I have got,
Here's a prisoner I have got,
My fair lady.

13 What's the prisoner done to you,
Done to you, done to you,
What's the prisoner done to you?
My fair lady.

14 Stole my watch and broke my chain,
Broke my chain, broke my chain,
Stole my watch and broke my chain,
My fair lady.

15 What will you take to set him free,
Set him free, set him free,
What will you take to set him free?
My fair lady.

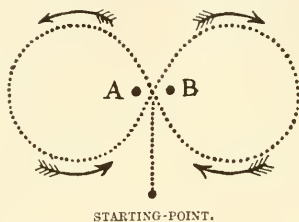
16 A hundred pounds will set him free,
Set him free, set him free,
A hundred pounds will set him free,
My fair lady.

17 A hundred pounds we have not got,
We have not got, we have not got,
A hundred pounds we have not got,
My fair lady.

18 Then off to prison he must go,
He must go, he must go,
Then off to prison he must go,
My fair lady.

LONDON BRIDGE.

Two of the players, A and B, face one another and join both hands. They form an arch, the "bridge," by raising their arms as high as possible. They stand still. The other players form in pairs, each holding one hand of the other. They sing the words of the first eleven verses, dancing in step to the tune, and pass two by two under the "bridge" and then round it in serpentine fashion, thus:—



Sometimes, instead of in pairs, the players dance in single file, each one holding the back of the skirt of the one in front of her.

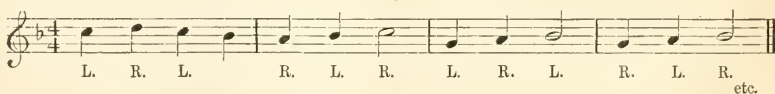
At each repetition of the refrain "My fair lady" the dancers pause, the pairs face one another and make a deep curtsy or bow, resuming the dance with the next verse. When the formation is in single file this movement is omitted.

At the close of the eleventh verse A and B suddenly lower their arms and catch one of the players, holding her securely within their arms until the end of the game. At the twelfth verse, which is sung by A and B only, the dancers stop, and arrange themselves around the "bridge." The dancers sing verses 13, 15 and 17, expressing in action their anger and astonishment, indignation, and sorrow. They hold out their hands in surprise, stamping their feet on the first notes of bars 1, 3, 4 and 5, pretend to offer money as ransom for the prisoner, and shake their heads when they find the demand is too high. A and B sing verses 12, 14, 16 and 18 by themselves and, during the last verse, walk away with their prisoner. The prisoner then kneels on the ground covering her face with her hands. The other players follow sorrowfully.

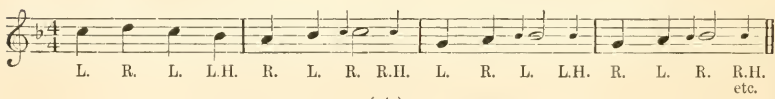
The game is then repeated when another player is made prisoner.

The game may be danced in either of the two following ways (L. = left-foot, R. = right-foot, and H. = hop):—

1.



2.



OLD ROGER.

(FIRST VERSION.)

Old Roger.

(FIRST VERSION.)

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

$\text{♩} = 69.$

1. Old Ro-ger is dead and lies in his grave, lies in his grave, lies in his grave, Old

Doh = C.

{ : s | s : s : s | s : - : s | l : s : f | s : - : - | s : f : m | f : - : - | f : m : r | m : - : m }

$\text{♩} = 69.$

mf

Ro-ger is dead and lies in his grave, E, I, lies in his grave.

{ : s : s : s | s : - : s | l : s : f | s : - : - | d' : - : - | m : - : - | r : d : r | d : - }

cres. *f* *mf*

ALTERNATIVE TUNE.

$\text{♩} = 69.$

Old Ro-ger is dead and lies in his grave, lies in his grave, lies in his grave, Old

Doh = G.

{ : s | d : d : d | d : - : d | r : r : r | r : - : - | m : m : m | m : - : - | f : f : f | f : - : f }

$\text{♩} = 69.$

mf *cres.*

Ro-ger is dead and lies in his grave, E, I, lies in his grave.

{ : d : d : d | d : - : d | r : r : r | r : - : - | s : - : - | t : - : - | d : d : d | d : - }

mf *cres.* *f* *mf*

OLD ROGER.

(FIRST VERSION.)

All of the players, except three, stand, with unclasped hands, in a circle, leaving a gap on the side facing the audience. They stand still and sing the words of *all* the verses.

The three players stand outside the circle. They personate "Old Roger," "Apple Tree," and "Old Woman" respectively, and each enters the circle when her name is mentioned and acts in the manner described below. They take no part in the singing.

- | | |
|--|---|
| 1 Old Roger is dead and lies in his grave,
Lies in his grave, lies in his grave,
Old Roger is dead and lies in his grave,
E, I, lies in his grave. | 1 "Old Roger" goes inside the circle and lies down on the ground, with his feet towards the audience, closing his eyes as if dead. Each player in the circle, while singing, crosses her arms on her breast and bends her head and bows her body forwards and backwards to indicate mourning. Each double movement, forward and backward, occupies a complete bar of the music. |
| 2 They planted an apple tree over his head,
Over his head, over his head,
They planted an apple tree over his head,
E, I, over his head. | 2 "Apple Tree" enters the circle and stands at the head of "Old Roger," facing his feet. |
| 3 The apples got ripe and they all tumbled down,
All tumbled down, all tumbled down,
The apples got ripe and they all tumbled down,
E, I, all tumbled down. | 3 "Apple Tree" raises her arms above her head, drooping her hands, during the first two bars of the music, and lowers them in the third and fourth bars, repeating the same actions in the following four bars. |
| 4 There came an old woman a-picking them up,
Picking them up, picking them up,
There came an old woman a-picking them up,
E, I, picking them up. | 4 "Old Woman" enters the circle and walks round "Apple Tree," stooping and pretending to pick up the fallen apples and to put them in her apron. |
| 5 Old Roger got up and gave her a thump,
Gave her a thump, gave her a thump,
Old Roger got up and gave her a thump,
E, I, gave her a thump, | 5 "Old Roger" awakes, slowly rises to his feet and looks about him. He spies the "Old Woman" and goes after her, beating and pushing her away. |
| 6 Which made the old woman go hippety hop,
Hippety hop, hippety hop,
Which made the old woman go hippety hop,
E, I, hippety hop. | 6 "Old Woman" hobbles about as if hurt and very lame. She is driven out of the circle by "Old Roger," who continues beating her until she falls. |

The game begins again, other players taking the three characters.

Old Roger.

(SECOND VERSION.)

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩ = 63.

1. Old Ro - ger is dead and he lies in his grave,
Doh = A.
 { : s₁ | m : m | m : r : d | l₁ : d : d | d : — : — }

♩ = 63.

Lies in his grave, lies in his grave, Old Ro - ger is dead and he
 { | s₁ : r : r | r : — : — | s₁ : m : m | m : — : s₁ | m : m : m | m : r : d }

lies in his grave, I - ah! I - o! I - a! . . .
 { | l₁ : d : d | d : — : d | r : — : r | m : — : r | d : — : — | — : — ||

ALTERNATIVE ACCOMPANIMENT.

Old Ro - ger is dead and he lies in his grave,

{ :s₁ | 7 :7 :7 | 7 :r :d | l₁ :d :d | d :— :— }

Lies in his grave, lies in his grave, Old Ro - ger is dead and he

{ | s₁ :r :r | r :— :— | s₁ :7 :7 | 7 :— :s₁ | 7 :7 :7 | 7 :r :d }

lies in his grave, I - ah! I - o! I - a!

{ | l₁ :d :d | d :— :d | r :— :r | 7 :— :r | d :— :— | — :— || }

OLD ROGER.

(SECOND VERSION.)

All of the players, except one, form a circle by joining hands. The odd player, A, kneels in the centre of the ring, covers her face with her hands or pinafore, and retains this position until the end of the fourth stanza. She does not sing the words.

1 Old Roger is dead and he lies in his grave,
Lies in his grave, lies in his grave,
Old Roger is dead and he lies in his grave,
I—ah! I—o! I—a!

2 They planted an apple tree over his head,
Over his head, over his head,
They planted an apple tree over his head,
I—ah! I—o! I—a!

3 The apples grew ripe and they all fell down,
All fell down, all fell down,
The apples grew ripe and they all fell down,
I—ah! I—o! I—a!

4 There came an old woman a-picking them up,
Picking them up, picking them up,
There came an old woman a-picking them up,
I—ah! I—o! I—a!

5 Old Roger got up and he gave her a thump,
Gave her a thump, gave her a thump,
Old Roger got up and he gave her a thump,
I—ah! I—o! I—a!

6 Which made the old woman go hippety hop,
Hippety hop, hippety hop,
Which made the old woman go hippety hop,
I—ah! I—o! I—a!

1 The players in the circle walk or dance slowly round, singing the words. At “I—ah!” each player turns her head sharply to the left; at “I—o!” to the right; and finally, at “I—a!”* drops her chin upon her breast.

2 All stand still, unclasp hands, and extend their arms with spread fingers towards A, drooping their hands and fingers over her head. During the last line they move their heads as in the last stanza.

3 Each player extends her arms horizontally from the shoulder on the first beat of the first bar of the music, letting them fall to her sides on the corresponding beat of the second bar. These actions are repeated three times in the remaining six bars of the tune. This is to indicate falling apples.

4 All players in the circle stoop, hold up their pinafores to make a basket, and pretend to pick up apples, while they move slowly round in the ring.

5 A rises and hits some of the players as they move round in the ring.

6 The players in the ring hobble round as though lame and crippled.

* “a” pronounced as in “hate.”

WALKING UP THE HILLSIDE.

Walking up the Hillside.

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩ = 108.

1. Walk - ing up the hill - side, The hill - side, the hill - side, Walk - ing up the

Doh = F.

{ | d : - : d | d : - : m | s : - : - | r : - : r | m : - : - | r : - : d | t : - : - | s : - : - | d : - : d | d : - : m }

♩ = 108.

Listesso tempo. ♩ = ♩.

hill - side, East - y, aist - y, ast - y. 2. Fair maid, pret - ty maid, Come a - long with

{ | s : - : - | r : - : - | m : - : m | l : - : t | d : - : - | d : - : - || 1 : 1 | s . s : s | f . f : f . f }

Listesso tempo. ♩ = ♩.

me ; And you shall hear the black - bird Sing - ing on the tree. 3. We'll all go a -

{ | m : - : m | l . l : l . l | s : m | m . r : d . t | d : - : d | s : d . d }

(Spoken during the pause.)
Will you come?—No!

- ro - ving, Ro - ving side by side ; I'll take my fair - est — —, I'll take her for my bride.

{ | d : d | l : r : r . r | r : - : r | m . m : m . m | f : r . r | d . d : d . d | d : - : . ||

piu rall.

WALKING UP THE HILLSIDE.

The players divide into two sides approximately equal in number. If boys are playing they should be on one side, A, and girls on the other, B.

The sides stand in two straight lines, facing one another, at a distance of about twelve feet.

B stand still throughout the game, and take no part in the singing.

1 Walking up the hillside,
The hillside, the hillside,
Walking up the hillside,
Easty, aisty, asty.

2 Fair maid, pretty maid,
Come along with me;
And you shall hear the blackbird
Singing on the tree.

1 A link hands and sing this verse. During the first two bars of the music they dance to the middle of the ground, retiring backwards during the third and fourth bars. They advance again in bars 5 and 6, and retire in bars 7 and 8.*

2 A release hands and during the first four bars of the music walk quietly (two short steps to the bar) towards B with outstretched hands. Then they stop and, standing in line, sing the last two lines of the stanza. They point upwards with their right hands, and incline their heads in a listening attitude.

* They dance to the following step (R. = right foot; L. = left foot; H. = hop):—



WALKING UP THE HILLSIDE.

Tempo primo.

4. The naugh - ty Miss she won't come out, She won't come out, she won't come out, The
{ d : - d | d : - d | s : - s | r : - r | m : - m | r : - d | t : - l | s : - s }

Tempo primo.

Il basso marcato.

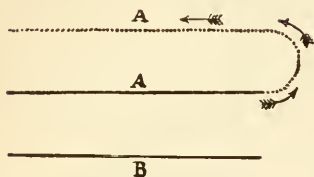
(Spoken during the pause.)
Will you come!—Yes!

naugh - ty Miss she won't come out, East - y, aist - y, ast - - y.
{ d : - d | d : - m | s : - s | r : - - | m : - m | l : - t | d : - - | d : - - }

5. Now we've got our pret - ty maid, Our pret - ty maid, our pret - ty maid,
{ d : - d | d : - m | s : - s | r : - r | m : - m | r : - d | t : - l | s : - - }

Now we've got our pret - ty maid, East - y, aist - y, ast - - y.
{ d : - d | d : - m | s : - s | r : - - | m : - m | l : - t | d : - - | d : - - }

- 3 We'll all go a-roving,
Roving side by side;
I'll take my fairest —,
I'll take her for my bride.
(Spoken.) Will you come? No!



- 3 While singing the first two lines of this stanza, A take a half turn to the left, and, making a small circuit, return in single file to their original position facing B, as shown in the diagram.

They move in an easy jog trot, taking two, low, springy steps to the bar, the left foot falling on the first beat, the right on the second.

A now face B and sing the last two lines of the stanza, mentioning in the third line the name of one of the players of side B, previously agreed upon. At the conclusion of the stanza, without moving from their position, A address the girl just named, holding out their hands to her in entreaty, "Will you come?" She answers, "No!" The question and answer in this and the next stanza are usually spoken. Sometimes, however, they are intoned on the note F, and on one occasion they were sung in the following way:—



Will you come?

{ No! . . .
Yes! . . . }

- 4 The naughty Miss she won't come out,
She won't come out, she won't come out,
The naughty Miss she won't come out,
Easty, aisty, asty.
(Spoken.) Will you come? Yes!

- 4 A join hands, form a ring and dance round together while they sing the words of the stanza. At its conclusion they re-form into line, unclasp hands, and, advancing a step or two, repeat the question, "Will you come?" either to the same player as before, or, if they prefer it, to another. The girl thus addressed answers, "Yes!" leaves her side and joins A.

- 5 Now we've got our pretty maid,
Our pretty maid, our pretty maid,
Now we've got our pretty maid,
Easty, aisty, asty.

- 5 A joining hands with the bride they have won, dance round with her in a ring, in a joyous and excited manner, singing the words of the stanza.

The game then begins again without any pause, and is repeated until all the players in B have joined A.

Oats and Beans.

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩. = 88.

1. Oats and beans and bar - ley grow, Oats and beans and bar - ley grow; Do

Doh = **E**7.

{ s : - : s | m : - : d | f : - : l | s : - : - | s : - : s | m : - : d | f : - : l | s : - : s }

♩. = 88.

you, or I, or a - ny - one know How oats and beans and bar - ley grow?

{ d' : - : d' | t : - : t | l : l : l | s : - : s | f : - : f | m : - : m | r : - : r | d : - : }

2. First the farm - er sows his seed, Then he stands and takes his ease,

{ s : - : s | m : - : d | f : - : l | s : - : - | s : - : s | m : - : d | f : - : l | s : - : - }

Stamps his feet and slaps his hand, And turns him round to view the land.

{ d' : - : d' | t : - : t | l : - : l | s : - : s | f : - : f | m : - : m | r : - : r | d : - : || }

sfz

3. Wait - ing for a part - ner, Wait - ing for a part - ner,

f. A?
 { | m : - : m | m : - : m | r : - : - | d : - : - | t₁ : - : d | r : - : t₁ | d : - : - | m : - : - }

Wait - ing for a part - ner, So o - pen the ring and take one in. 4. So

E? t.
 { | m : - : m | m : - : m | r : - : - | d : - : m | f : f : m | r : - : d | t₁ : - : l₁ | s₁ : - : ^sd }

now you're married you must o - bey, You must be true to all you say; You

{ | s : - : s | m : m : d | f : - : l | s : - : s | s : - : s | m : - : d | f : - : l | s : - : s }

must be wise, you must be good, And help your wife to chop the wood,

{ | d' : - : d' | t : - : t | l : - : l | s : - : s | f : - : f | m : - : m | r : - : r | d : - : || }

All but one of the players form a circle and join hands. The odd player, A, stands in the middle of the ring.

1 Oats and beans and barley grow,
Oats and beans and barley grow;
Do you, or I, or anyone know
How oats and beans and barley grow?

2 First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his feet and slaps his hand,
And turns him round to view the land.

3 Waiting for a partner,
Waiting for a partner,
Waiting for a partner,
So open the ring and take one in.

4 So now you're married you must obey,
You must be true to all you say;
You must be wise, you must be good,
And help your wife to chop the wood.

During the first stanza A stands silent in the middle of the ring, while the players in the circle sing the words and dance round.*

In the second stanza, they all stand still, unclasp hands, and, while singing the words, perform the following actions:—

1st line: Each child pretends to throw or scatter seed which she takes in handfuls out of her apron.

2nd line: All fold their arms and stand in an easy attitude.

3rd line: On the word "stamps" each player stamps with the right foot and then on the word "feet" with the left; and on the word "slaps" strikes the left hand with the right.

4th line: All turn round with hands raised to eyebrows to "view the land."

During the third stanza the players in the circle dance round as before, and address their words to A, who walks round inside the ring and chooses his partner, B, from the circle. The bride and bridegroom then stand in the centre, hand in hand.

Throughout the fourth stanza the players in the circle stand still with unclasped hands. They address the first two lines to the bride, and the last two to the bridegroom.

A then joins the circle and the game begins again, with B in the centre.

The four stanzas are sung straight through without pause.

SECOND VERSION.

The game is sometimes performed in the following manner.

The players in the circle sing the words of the first three verses, dancing in the same way as in the first version.

The illustrative actions, which are the same as those already described, are performed by the centre player, A, *only*.

After the choice has been made in the third verse the players in the circle stand still, unclasp their hands, and shake their fingers at the two in the centre and nod their heads, while they sing the words of the fourth verse.

* They dance round to the following step (R. = right foot; L. = left foot):—



THREE DUKES.

Three Dukes.

Collected and Arranged by **Cecil J. Sharp.**

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

$\bullet = 88.$

Doh = G.

1. Here come three dukes a - ri - ding, A -

$\{ | : : | : : | : : | : : | \}$ $\{ s_1 | d : - : d | d : - : m | s : - : - | m : - : m | \}$

$\bullet = 88.$

Play four times.

The first system of the musical score is for the song 'Three Dukes'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked with a quarter note equal to 88 beats per minute. The vocal line begins with a 'Doh = G' note. The lyrics are '1. Here come three dukes a - ri - ding, A -'. Below the lyrics is a phonetic notation: { | : : | : : | : : | : : | } { s_1 | d : - : d | d : - : m | s : - : - | m : - : m | }. The piano accompaniment consists of a simple melody in the left hand and a bass line in the right hand. The system ends with a repeat sign and a first ending bracket.

a - ri - - ding, a - ri - - ding, Here come three dukes a -

$\{ | f : - : - | r : - : r | m : - : - | d : - : s_1 | d : - : d | d : - : m | \}$

The second system continues the vocal and piano parts. The vocal line has the lyrics 'a - ri - - ding, a - ri - - ding, Here come three dukes a -'. The phonetic notation is { | f : - : - | r : - : r | m : - : - | d : - : s_1 | d : - : d | d : - : m | }. The piano accompaniment continues with the same melody and bass line. The system ends with a repeat sign and a first ending bracket.

a - ri - - ding, With a ran - som, tan - som, tiz - a - ma - tee. 2. Pray

$\{ | s : - : - | m : - : m | f : - : f | t_1 : - : t_1 | d : d : d | d : - : s_1 | \}$

The third system continues the vocal and piano parts. The vocal line has the lyrics 'a - ri - - ding, With a ran - som, tan - som, tiz - a - ma - tee. 2. Pray'. The phonetic notation is { | s : - : - | m : - : m | f : - : f | t_1 : - : t_1 | d : d : d | d : - : s_1 | }. The piano accompaniment continues with the same melody and bass line. The system ends with a repeat sign and a first ending bracket.

THREE DUKES.

what is your in - tent, Sirs, In - tent, Sirs, in - tent, Sirs, Pray

{ d :- d | d :- m | s :- : | m :- : m | f :- : | r :- : r | m :- : | d :- : m }

what is your in - tent, Sirs? With a ran - som, tan - som, tiz - a - ma - tee.

{ d :- d | d :- m | s :- : | m :- : m m | f :- f | t, :- : t, | d : d : d | d :- || }

(See pages 22 and 23, for verses 2 to 8.)

LAST VERSE.

9. We'll walk thro' the kitchen, and walk thro' the hall, And take the fair - est of them all; The

{ s, | d : d : d | d : d : m | s : s : m | d :- : d | r :- : r | r :- : d | t, :- : l, | s, :- : s, }

fair - est one that I can see Is pret - ty Miss -, come walk with me.

{ d :- d | d :- m | s :- : m | d :- : d | f : f : f | t, :- : t, | d :- : d | d :- || }

THREE DUKES.

The players divide into two sides ; three children on one side, A, representing the "Three Dukes"; the rest, and larger number, on the other side, B. The players on each side join hands and form up in a straight line. A and B face each other, leaving a clear space of ground, about twelve feet, between the lines.

Whenever the words "ransom, tansom, &c." occur, the singers place their fists in front of their mouths to indicate the blowing of horns.

1 Here come three dukes a-riding,
A-riding, a-riding,
Here come three dukes a-riding,
With a ransom, tansom, tizama-tee.

2 Pray what is your intent, Sirs,
Intent, Sirs, intent, Sirs,
Pray what is your intent, Sirs ?
With a ransom, tansom, tizama-tee.

3 Our intent it is to marry.
To marry, to marry,
Our intent it is to marry,
With a ransom, tansom, tizama-tee.

4 Will ever a one of us do ?
Of us do, of us do,
Will ever a one of us do ?
With a ransom, tansom, tizama-tee.

5 You're all as dark as gipsies,
As gipsies, as gipsies,
You're all as dark as gipsies,
With a ransom, tansom, tizama-tee.

6 We're quite as fair as you, Sirs,
As you, Sirs, as you, Sirs,
We're quite as fair as you, Sirs,
With a ransom, tansom, tizama-tee.

1 The Three Dukes, line A, sing this verse.
During the first two bars of the music they advance to the middle of the ground, retiring backwards during the third and fourth bars. They advance again during the fifth and sixth bars, and retire in bars seven and eight. In going to and fro they imitate the action of high-stepping, prancing horses.*

2 B stand still while they sing this verse.
They make a half bow, and hold out their hands in polite enquiry.

3 Sung by A, who advance and retire as in the first verse. They do not dance, however, but walk in time with the music (two steps to each bar).

4 Sung by B, standing still. At the words "Will ever a one of us do?" each player bends her left arm and lightly touches her breast with the tips of her fingers, making a half bow as she does so.

5 Sung by A, advancing and retiring as in the third verse. They toss their heads and look contemptuously at B.

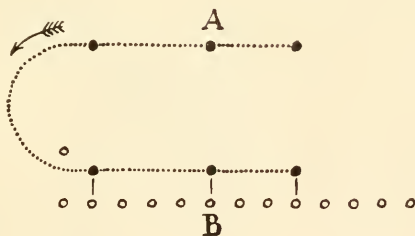
6 Sung by B, who stand upright, very stiffly, as if offended.

* They may either take two high steps to each bar (beginning with the left foot) or dance to the following step (R. = right foot ; L. = left foot ; H. = hop).

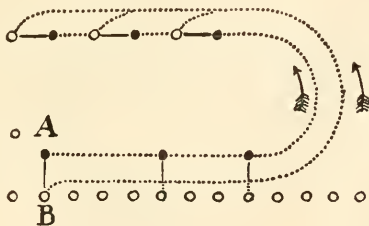


- 7 You're all as stiff as pokers,
As pokers, as pokers,
You're all as stiff as pokers,
With a ransom, tansom, tizama-tee.
- 8 We can bend as well as you, Sirs,
As you, Sirs, as you, Sirs,
We can bend as well as you, Sirs,
With a ransom, tansom, tizama-tee.
- 9 We'll walk through the kitchen, and
walk through the hall,
And take the fairest of them all;
The fairest one that I can see
Is pretty Miss —, come walk with me.

- 7 Sung by A, as in the fifth verse.
- 8 Sung by B, as in the sixth verse. At the word "bend," all bend gracefully. They all curtsy on the word "you" in the third and fourth bars.
- 9 The player on the extreme left of line B stands in front of the player next to her, with whom she makes an arch. The Three Dukes walk across from the right, in single file, pass under the arch and stand in front of B thus:—*



Each Duke faces the girl he has chosen. When he sings her name, he makes a low bow and offers her his hand, which she accepts. Then the Three Dukes, each holding his partner by the hand, walk in procession back to their own side, where they form up in line facing B, thus:—



The game is then repeated, without pause, A singing "Here come Six Dukes a-riding."

In many versions the Dukes choose and take one girl only at each repetition of the game. When there are only a few players this is, perhaps, the better, as it is also the more usual way.

* Sometimes B, standing in line, make a series of arches, in and out of which the Dukes pass in serpentine fashion, repeating the first two lines of the stanza if necessary. When B is reduced to a single player the Dukes form a ring and dance round her and finally capture her, when the game ends.

NOVELLO'S SCHOOL SONGS.

EDITED BY W. G. McNAUGHT.

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5. The Autumn Daisy	"			155. Cock-a-doodle-do	"	1	1
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					C. A. Macirone		
					* Staff only.		

NOVELLO'S SCHOOL SONGS.

EDITED BY W. G. McNAUGHT.

BOOK 199.

REFERENCE

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G

V2

CHILDREN'S SINGING GAMES

EDITED BY

ALICE B. GOMME AND CECIL J. SHARP.

SET II.

No.		PAGE
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935.	WHEN I WAS A YOUNG GIRL	12
936.	{ O! A-HUNTING WE WILL GO	14
	{ DAME, GET UP	16
937.	PUSH THE BUSINESS ON	18

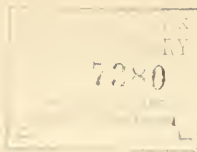
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NOTE.

These singing games have been preserved by oral tradition over such a long period of time that they must contain something which is peculiarly attractive to children. Their value has not, perhaps, always been appreciated by adults, although of recent years many educationists have testified to the worth of the singing game as a factor in the education of the young. Under the guise of amusement, of a kind that children dearly love, these games bring into play many of those mental and physical activities which it is the especial function of education to develop. They stimulate the dramatic and mimetic faculties, feed the imagination, exercise the voice and limbs, teach discipline and restraint, and inculcate lessons in courtesy and good manners.

In the early stages of musical education they are especially helpful. Distinct utterance of the words is imperative—otherwise the singing game is simply meaningless—and clear enunciation is the basis of all good singing. Rhythm, too, can be most easily taught when, as in these singing games, tune is closely associated with physical movement. The unpretentious little melodies, moreover, are pure and wholesome and serve their purpose with a simple directness which is most convincing, while they are, of course, well adapted to the needs of immature voices.

The educational value of singing games will be greatly increased if children are made to sing them without accompaniment. This is, of course, the traditional method, and for æsthetic as well as educational considerations it is the better plan. For those, however, who for various reasons prefer an accompaniment, simple harmonized versions of the melodies are provided.

A. B. G.

C. J. S.

Nuts in May.

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩. = 88.

1. Here we come ga - ther - ing nuts in May,

Doh = G

{ | d : d : s₁ | d : r : m | s : - : s | s₁ : - : - }

♩. = 88.

Nuts in May, . . nuts in May, Here we come ga - ther - ing

{ | l₁ : - : d | t₁ : - : r | d : - : d | s₁ : - : | d : d : s₁ | d : r : m }

nuts in May, So ear - ly in . . the morn - ing. 2. Pray,

{ | s : - : s | s₁ : - : s₁ | l₁ : - : d | t₁ : d : r | d : - : - | d : - : s₁ }

NUTS IN MAY.

who will you have for nuts in May, Nuts in May, . . nuts in May, Pray,

{ | d : d : s₁ | d : r : m | s : - : s | s₁ : - : - | l₁ : - : d | t₁ : - : r | d : - : d | s₁ : - : s₁ }

who will you have for nuts in May, So ear - ly in . . the morn - ing?

{ | d : d : s₁ | d : r : m | s : - : s | s₁ : - : s₁ | l₁ : - : d | t₁ : d : r | d : - : - | d : - : - : ||

(See page 5 for verses 3 and 4).

Last Verse.

5. We will have — to take her a-way, to take her a-way, to take her a-way,

{ | d : d : s₁ | d : r : m | s : s : s | s₁ : - : s₁ | l₁ : l₁ : d | t₁ : - : r | d : d : d | s₁ : - : - : }

We will have — to take her a-way, So ear - ly in . . the morn - ing.

{ | d : d : s₁ | d : r : m | s : s : s | s₁ : - : s₁ | l₁ : - : d | t₁ : d : r | d : - : - | d : - : - : ||

NUTS IN MAY.

The children divide into two sides, A and B, of equal numbers. The players of each side join hands and form up in a straight line. The two lines, A and B, face each other with about twenty feet of clear ground between them.

1 Here we come gathering nuts in May,
Nuts in May, nuts in May,
Here we come gathering nuts in May,
So early in the morning.

2 Pray, who will you have for nuts in May,
Nuts in May, nuts in May,
Pray, who will you have for nuts in May,
So early in the morning?

3 We will have — for nuts in May,
Nuts in May, nuts in May,
We will have — for nuts in May,
So early in the morning.

4 Who will you have to take her away,
Take her away, take her away,
Who will you have to take her away,
So early in the morning?

5 We will have — to take her away,
To take her away, to take her away,
We will have — to take her away,
So early in the morning.

1 A sing the words, and, during the first two bars of the music, dance forwards towards B. They retire backwards to their original position during the next two bars, and repeat the double movement, to and fro, during the last four bars of the tune.*

2 B sing the words, dancing backwards and forwards like A in the last verse.

3 Sung by A, who dance as in first verse. In the first and third lines they name a particular child belonging to side B, previously agreed upon.

4 Sung by B as in second verse.

5 Sung by A, as in previous verses. They name, by agreement, one of their own side to "pull her away."

One of the players of the side B places a mark, usually a handkerchief, on the ground midway between A and B. The two children, who have been named in the third and fifth verses, advance from their respective sides and stand over the mark, facing each other. They clasp right hands and tug, each trying to pull the other over the mark on to her own side. The one who succeeds captures the other and takes her over to her own side.

The game is then repeated without pause in the same manner as before, except that B, this time, begins with the first verse, A singing the second, and so on. In some versions the right of beginning is always claimed by the winning side.

There is no singing during the tug. Both lines remain on their own ground and look on.

* They dance to the following step (R. = right foot; L. = left foot; H. = hop):—



The Jolly Miller.

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

$\text{♩} = 80.$

1. There was a jol - ly mil - ler and he lived by him - self; As the

Doh = A.

{ :s₁ | d .d :d .d | s₁ .s₁ :s₁ .s₁ | l₁ :l₁ .l₁ | s₁ :s₁ .s₁ }

$\text{♩} = 80.$

wheel went round he made his wealth; One hand in the hopper, and the

{ | d :d | r :r | m :r | r :s₁ | d :d .d | s₁ .s₁ :s₁ .s₁ }

o - ther in the bag, As the wheel went round he made his grab.

{ | l₁ .l₁ :l₁ .l₁ | s₁ :s₁ .s₁ | d :d | r :r | m :d | d :— || }

THE JOLLY MILLER.

2. O San - dy he be - longs to the mill, And the

{ | : | ^ || s₁ | d :d | s₁ :s₁ | l₁ :l₁ .l₁ | s₁ :s₁ .s₁ }

mill be - longs to San - dy still, O San - dy he be -

{ | d :d | r :r | m :r | r :s₁ | d :d | s₁ :s₁ }

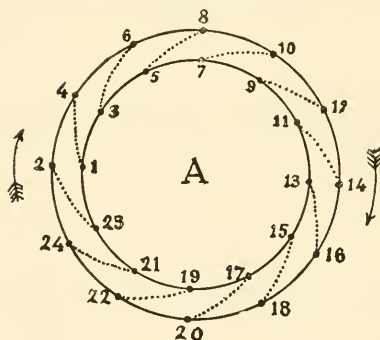
- longs to the mill, And the mill be - longs to San - dy.

{ | l₁ :l₁ .l₁ | s₁ :s₁ .s₁ | d :d | r :r | m :— | d ||

D.C. ad lib.

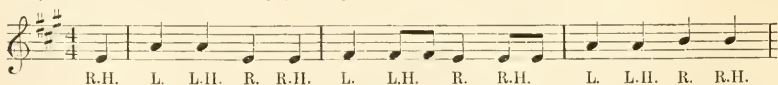
- 1 There was a jolly miller, and he lived by himself;
As the wheel went round he made his wealth;
One hand in the hopper, and the other in the bag,
As the wheel went round he made his *grab*.
- 2 O Sandy he belongs to the mill,
And the mill belongs to Sandy still,
O Sandy he belongs to the mill,
And the mill belongs to Sandy.

This game must be played by an uneven number of children. All of the players except one, A, take partners and stand arm-in-arm in couples behind each other in a ring, thus forming two concentric circles as shown in the following diagram :—



The pairs, who together represent the mill-wheel, must be separated from each other by a comfortable distance, say from three to four feet. The odd player, A, is the miller. He stands in the centre of the circle and takes no part in the singing.

The two circles of players sing the words of the first verse while they move slowly round from left to right, the couples being careful to keep their proper distances from each other. They dance to the following step (R. = right foot; L. = left foot; H. = hop) :—



At the last word of the verse, “grab,” which is sung with great emphasis, the partners release arms, and each player in the inner circle immediately moves quickly forward and tries to link her left arm within the right arm of the player in the outer circle directly in front of her, *i.e.* 1 with 4, 3 with 6, &c., as shown by the dotted lines in the diagram.

During this manœuvre, A tries to grab and link arms with one of the stationary players on the outer circle, before she is captured by the player of the inner ring behind her. If A succeeds in doing this, the player whom he displaces moves into the centre of the wheel and represents the miller in the next round. If he fails, he returns to his original position at the centre.

The mill-wheel then moves round again as before, the players singing the words of the second verse and then, without pause, the first verse again.

A is not obliged to keep in the centre of the wheel all the time; he is usually close to the inner ring when the word “grab” is sung.

The game may be varied by the players of the outer ring grabbing the arms of those of the inner ring, instead of the reverse as described above. This is usually the way when the game is played by boys and girls, in which case the boys occupy the outer circle, the girls the inner. The miller, of course, is always a boy.

O WHEN I WAS A SCHOOLGIRL.

(FIRST VERSION.)

When I was a Schoolgirl.

(FIRST VERSION.)

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩ = 56.

1. O when I was a school-girl, a school-girl, a school-girl, O

♩ = 56.

when I was a school-girl, O this way went I, O

this way went I, O that way went I, O

when I was a school-girl, O this way went I.

The players form a circle and join hands. They sing in unison the words of all the verses, dancing slowly round during the first two lines of each stanza. Then they unclasp their hands and while singing the third and fourth lines perform the following actions:—

- | | |
|--|--|
| <p>1 O when I was a schoolgirl, a schoolgirl,
a schoolgirl,
O when I was a schoolgirl, O this way went I,
O this way went I, O that way went I,
O when I was a schoolgirl, O this way went I.</p> <p>2 O when I was a teacher, a teacher, a teacher,
O when I was a teacher, O this way went I,
O this way went I, O that way went I,
O when I was a teacher, O this way went I.</p> <p>3 O when I was a lady, a lady, a lady,
O when I was a lady, O this way went I,
O this way went I, O that way went I,
O when I was a lady, O this way went I.</p> <p>4 O when I was a soldier, a soldier, a soldier,
O when I was a soldier, O this way went I,
O this way went I, O that way went I,
O when I was a soldier, O this way went I.</p> <p>5 O when I was a sailor, a sailor, a sailor,
O when I was a sailor, O this way went I,
O this way went I, O that way went I,
O when I was a sailor, O this way went I.</p> <p>6 O when I was a cobbler, a cobbler, a cobbler,
O when I was a cobbler, O this way went I,
O this way went I, O that way went I,
O when I was a cobbler, O this way went I.</p> <p>7 O when I was a mower, a mower, a mower,
O when I was a mower, O this way went I,
O this way went I, O that way went I,
O when I was a mower, O this way went I.</p> <p>8 O when I was a beggar, a beggar, a beggar,
O when I was a beggar, O this way went I,
O this way went I, O that way went I,
O when I was a beggar, O this way went I.</p> <p>9 And when my life was ended, was ended,
was ended,
And when my life was ended, how sorry was I,
How sorry was I, how sorry was I,
And when my life was ended, how sorry was I.</p> | <p>1 Walks slowly round and pretends to learn lessons, holding up her hands in imitation of a book.</p> <p>2 Walks round and threatens with an imaginary cane, or nods her head and wags her forefinger.</p> <p>3 Walks round with mincing steps, raises her dress with one hand, and pretends to hold up a parasol with the other.</p> <p>4 Marches round in a stiff military attitude, as if holding or firing a gun.</p> <p>5 Walks round with a rollicking, rolling gait and hauls an imaginary rope.</p> <p>6 Sits on the ground crosslegged, and imitates the tapping of shoes, the sewing of leather, &c.</p> <p>7 Stands still in a stooping attitude, and pretends to mow with a scythe. The swinging movements should be made on the first beat of each bar.</p> <p>8 On the first beats of bars 9, 11 and 15, each player makes a bob-curtsey and then immediately throws out both hands, with up-turned palms, in an attitude of supplication.</p> <p>9 Suddenly collapses and lies down on the ground covering her face with her pinafore or hands.</p> |
|--|--|

It must be clearly understood that during the first two lines of each stanza the players simply dance round in ring formation. The actions are performed only in the last two lines of each stanza.

Verses are sometimes added dealing with a bicycle, motor-car, policeman, shoe-black, hair-dresser, gipsy, fisherwoman, &c., with illustrative actions.

When I was a Young Girl.

(SECOND VERSION).

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩ = 56.

1. When I was a young girl, a young girl, a young girl, When

Doh = D.

{ :s :d' :t :l | l :s :m | s :f :r | l :s :s }

♩ = 56.

I was a young girl, O this way went I; And

{ :d' :t :l | l :s :s | s :l :t | d' :- :s }

this way and that way, and this way and that way, When

{ :d' :t :l | l :s :m | s :f :r | l :s :s }

I was a young girl, O this way went I.

{ :d' :t :l | l :s :s | s :l :t | d' :- || }

WHEN I WAS A YOUNG GIRL.

CIRCLE GAME.

The players form a circle and join hands. They sing in unison the words of all the verses, dancing slowly round during the first two lines of each stanza. Then they unclasp their hands and while singing the third and fourth lines perform the following actions:—

- | | |
|--|---|
| <p>1 When I was a young girl, a young girl,
a young girl,
When I was a young girl, O this way went I;
And this way and that way, and this way
and that way,
When I was a young girl, O this way went I.</p> | <p>1 Each player walks round pretending to
toss a ball, skip, &c.</p> |
| <p>2 When I went a-courting, a-courting,
a-courting,
When I went a-courting, O this way went I;
And this way and that way, and this way
and that way,
When I went a-courting, O this way went I.</p> | <p>2 Walks round smiling, looking over her
shoulder, nodding and throwing kisses to
her lover.</p> |
| <p>3 When I did get married, get married, get
married,
When I did get married, O this way went I;
And this way and that way, and this way
and that way,
When I did get married, O this way went I.</p> | <p>3 The players walk round in couples, arm in
arm, in a sedate manner, looking pleased
and contented.</p> |
| <p>4 When I had a baby, a baby, a baby,
When I had a baby, how happy was I!
And this way and that way, and this way
and that way,
When I had a baby, how happy was I!</p> | <p>4 Each player walks round and bunches up
her apron or handkerchief, and pretends
to rock and hush a baby.</p> |
| <p>5 When my husband was buried, was buried,
was buried,
When my husband was buried, how sorry
was I!
And this way and that way, and this way
and that way,
When my husband was buried, how sorry
was I!</p> | <p>5 Walks round and buries her head in her
handkerchief and pretends to sob or cry.</p> |
| <p>6 Then I took in washing, O washing, O
washing,
Then I took in washing, and this way went I;
And this way and that way, and this way
and that way,
Then I took in washing, and this way went I.</p> | <p>6 The players stand still and imitate the
washing and wringing of clothes.</p> |
| <p>7 Then I kept a pony, a pony, a pony,
Then I kept a pony, and this way went I;
And this way and that way, and this way
and that way,
Then I kept a pony, and this way went I.</p> | <p>7 All romp round the circle, every other
one whipping the next player, who stoops
and pretends to be a pony.</p> |

It must be clearly understood that during the first two lines of each stanza the players simply dance round in ring formation. The actions are performed only in the last two lines of each stanza.

O! a-hunting we will go.

DANCE GAME.

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩ = 126.

O! a - hunt - ing we will go, A -

Deh = A.

{ m :- .r | d :s₁ | m₁ :s₁ | d :- | - :d }

♩ = 112.

- hunt - ing we will go; We'll catch a fox and

{ |r :r |r :r |r :- | - :r | m :m |m :m }

D.C. ad lib.

put him in a box, And then we'll let him go.

{ |f .f :f .f |f :f |m :m |r :r |d :- ||

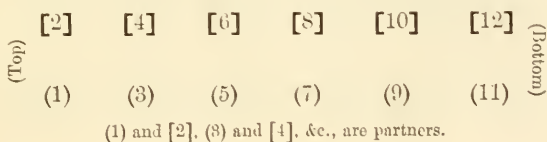
D.C. ad lib.

O! A-HUNTING WE WILL GO AND DAME, GET UP.

DANCE GAME.

This is a dance with a song-accompaniment. It is a simple form of the old-fashioned Country-Dance, of which "Sir Roger de Coverley" is a well-known example.

It is danced by an equal number of boys and girls, who take partners and stand in two parallel lines facing each other, the boys on one side, the girls on the other, thus (() = boys; [] = girls) :—



The dancers sing throughout the performance, passing from verse to verse in strict time and repeating the song as often as is necessary without pause. Either of the two songs given in the text may be used for this purpose.

The following words may be sung to the tune of "O! a-hunting we will go," either in addition to or instead of those given in the text :—

- | | |
|--|---|
| <p>1 The noble Duke of York,
He had ten thousand men;
He led them up to the top of the hill,
And he led them down again.</p> | <p>2 Now, when they were up, they were up;
And when they were down, they were down;
And when they were only half way up,
They were neither up nor down.</p> |
|--|---|

The dance consists of two figures.

FIRST FIGURE.

(1) with his left hand takes [2] by her left hand, and, raising it, leads her down between the dancers. They walk in time with the music, taking two springy steps to each bar, and reach the lower end in eight steps, *i.e.*, in four bars of the music. Then, they release hands, turn round so as to face the top, (1) on the left of [2], and return to their original positions, right hand in right hand. This also takes four bars of the music; so that the double movement, down and up, occupies a complete stanza of the song.

During the performance of this figure, which is called "down the middle and up again," the rest of the dancers stand still, sing the verse and clap their hands three times in each bar, in the rhythm | ♪ ♪ ♪ | in "O! a-hunting we will go," and | ♪ ♪ ♪ . | in "Dame get up."

Dame, get up.

DANCE GAME.

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

$\text{♩} = 126.$

1. Dame, get up and bake your pies, Bake your pies, . . bake your pies;
Doh = B $\flat$.
 { | d :-: t, | d :-: m | r :-: d | t, :-: | d :-: t, | l, :-: s, | l, :-: s, | m, :-: }

$\text{♩} = 126.$

D.C. ad. lib.

Dame, get up and bake your pies On Christ-mas day in the morn - ing.
 { | d :-: t, | d :-: m | r :-: d | t, :-: r | d :-: t, | l, : l, : s, | l, :-: - | l, :-: ||

D.C. ad. lib.

- 1 Dame, get up and bake your pies,
 Bake your pies, bake your pies;
 Dame, get up and bake your pies
 On Christmas day in the morning.
- 2 Dame, what makes your maidens lie,
 Maidens lie, maidens lie?
 Dame, what makes your maidens lie
 On Christmas day in the morning?
- 3 Dame, what makes your ducks to die,
 Ducks to die, ducks to die?
 Dame, what makes your ducks to die
 On Christmas day in the morning?
- 4 Their wings are cut, they cannot fly,
 Cannot fly, cannot fly;
 Their wings are cut, they cannot fly
 On Christmas day in the morning.

SECOND FIGURE.

(1) and [2] now cross hands, turn to the left, and, followed by the other couples (also with crossed hands), dance outside and parallel to the line of boys to the lower end, where they take the places just vacated by (11) and [12], respectively. (1) and [2] stand still and make an arch by holding up their right arms and joining hands.

The rest of the dancers, in couples, now pass in succession under the arch and then dance towards the top. The first couple, (3) and [4], take the positions previously occupied by (1) and [2]; (5) and [6] proceed to the places originally held by (3) and [4], and so on.

At the completion of this movement the dancers should be once again in two lines facing each other, as at the beginning of the dance, but in the following order :—

	[4]	[6]	[8]	[10]	[12]	[2]	
(Top)							(Bottom)
	(3)	(5)	(7)	(9)	(11)	(1)	

The whole of this figure is danced to the ordinary gallop step.

The time that this figure will take to perform cannot be estimated, as it will depend upon the number of the dancers. With five or six couples dancing, sixteen bars, *i.e.*, two complete stanzas, will probably suffice.

The two figures are then repeated, (3) and [4], who are now the top couple, being careful to wait for the beginning of the tune before starting the first figure “down the middle and up again.”

The dance proceeds in this way until the last couple (11) and [12] have worked their way up to the top, when the two figures are then performed for the last time. The second figure on this occasion, is varied in the following way.

(1) and [2], who will be the first couple to pass under the arch, instead of proceeding to the top, will now place themselves next to (11) and [12] respectively, and make an arch with *both* arms. (3) and [4], (5) and [6], &c., in succession, follow suit. Consequently, at the completion of the figure, every couple will be making a *double* arch, and the dancers will be in the following positions :—

	[10]	[8]	[6]	[4]	[2]	[12]	
(Top)							(Bottom)
	(9)	(7)	(5)	(3)	(1)	(11)	

Push the business on.

DANCE GAME.

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩. = 116.

I'll buy a horse and steal a gig, And all the world shall

Dol = F.

{ :s₁ | d :- :d | d :- :m | s :- :m | d :- :d | r :- :r | r :- :d }

♩. = 116.

m

have a jig, And I'll do all that ev - er I can To

{ | t₁ :- :l₁ | s₁ :- :s₁ | d :- :d | d :- :m | s :s :m | d :- :d }

push the bus-i-ness on, . . . To push the bus-i-ness on; . . . And

{ | r :- :r | s₁ :l₁ :t₁ | d :- :- | :- :d | r :- :r | s₁ :l₁ :t₁ | d :- :- | :- :s }

crs.

D.C. ad lib.

I'll do all that ev - er I can To push the bus-i-ness on. . . .

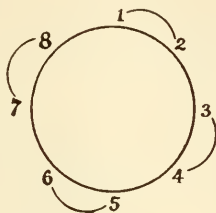
{ | d' :- :d' | t :- :t | l :l :l | s :- :f | m :- :m | r :r :r | d :- :- | :- : }

f *>* *>* *D.C. ad lib.*

PUSH THE BUSINESS ON.

DANCE GAME.

This is danced by an equal number of boys and girls. They take partners and stand in a ring with joined hands, each boy with his partner on his right hand, thus (1, 3, 5, 7 are girls; 2, 4, 6, 8 are boys):—



1 and 2, 3 and 4, &c., are partners.

The dancers sing throughout the performance, passing from verse to verse in strict time and repeating the song as often as is necessary without pause.

While singing the words in the text the dancers perform the following movements:—

I'll buy a horse and steal a gig,
And all the world shall have a jig,
And I'll do all that ever I can

To push the business on,

To push the business on;

And I'll do all that ever I can
To push the business on.

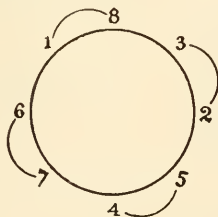
All dance round in the circle from left to right as marked in the diagram.

All stop and loose hands. Each dancer turns completely round without changing position. All clap hands as they sing the underlined syllables.

Partners face each other and clap their hands as in last line.

Partners waltz in a small circle around their respective positions.

At the conclusion of the tune each boy changes places with the girl on his left, passing behind her. The dance is then repeated, with the dancers in the following positions:—



Thus, with each repetition of the song the boys move one step to the left, and the girls one step in the opposite direction. When, therefore, the stanza has been sung as many times as there are performers, the dancers will once again be in their original positions. This brings the dance to a conclusion.

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